

A woman with dark hair, wearing a light blue button-down shirt, is seated and playing an acoustic guitar. She is positioned in front of a large window that looks out onto a green lawn. The lighting is warm and indoor. In the top right corner, there is a small logo for 'TIME LIFE' with 'BOOKS' written below it.

TIME
LIFE
BOOKS

CONTEMPORARY
COUNTRY

CONTEMPORARY COUNTRY

The '80s - Pure Gold

1. **Am I Blue** George Strait
2. **Hey Bartender** Johnny Lee
3. **(Do You Love Me) Just Say Yes**
Highway 101
4. **I'll Come Back as Another Woman**
Tanya Tucker
5. **She Can't Say That Anymore**
John Conlee
6. **Still Doin' Time** George Jones
7. **How Blue** Reba McEntire
8. **I Think I'll Just Stay Here and Drink** Merle Haggard
9. **I've Been Around Enough to Know**
John Schneider
10. **Feel for Your Love** Mickey Gilley
11. **Last Thing I Needed First Thing
This Morning** Willie Nelson
12. **Dixieland Delight** Alabama
13. **Are You Ever Gonna
Love Me** Holly Dunn
14. **My Baby's Got Good Timing**
Don Pease
15. **Can't Stop My Heart from
Loving You** The O'Jays
16. **No Place like Home** Randy Travis
17. **Chained in Stone** Vern Gosdin
18. **You're Out Doing What I'm Here
Doing Without** Gene Watson
19. **Black Sheep** John Anderson
20. **Crazy over You** Foster and Lloyd
21. **But You Know I Love You**
Dolly Parton
22. **Beneath Still Waters**
Emmylou Harris

SEE PROGRAM NOTES INSIDE

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CONTEMPORARY
COUNTRY
THE '80s • PURE GOLD

COMPACT
disc
DIGITAL AUDIO

CCD-19
MSD-33428

TIME
WEE
MUSIC

1. Are I Blue 2. Hey Bartender 3. (Do You Love Me) Just Say Yes 4. I'll Come Back as Another
Woman 5. She Can't Say That Anymore 6. Sell Goin' Time 7. How Blue 8. I Think I'll Just
Stay Here and Drink 9. I've Been Around Enough to Know 10. Fool for Your Love
11. Last Thing I Needed First Thing This Morning 12. Divided Delight
13. Are You Ever Gonna Love Me 14. My Baby's Got Good Timing
15. Can't Stop My Heart from Loving You 16. No Place like Home
17. Chilled in Stone 18. You're Out Doing What I'm Here
Doing Without 19. Black Sheep 20. Crazy over You
21. But You Know I Love You
22. Beneath Still Waters

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CONTEMPORARY COUNTRY

THE '80s • PURE GOLD

During the 1970s, Dolly Parton and Emmylou Harris began changing the role of women in country music, Parton from within and Harris from without. They were the most prominent women artists able to control their own careers and music, and as country moved into the '80s, both stayed firmly in command and near the top of their games.

Though born in Birmingham, Alabama, Emmylou Harris paid most of her dues in the Washington, D.C., area, where folk music and bluegrass ruled. She first achieved prominence singing harmonies for Los Angeles country-rock icon Gram Parsons, and after he died in 1973, Emmylou stayed in Hollywood to launch her solo career rather than relocate to Nashville. Her first album (not counting a folk effort for an obscure New York indie in 1970) came in 1975.

As she grew more successful, Harris took the opposite course from most artists and moved closer to purist country. She

had been singing **Beneath Still Waters**, a George Jones oldie written by Dallas Frazier, since her D.C. scarfing days, and it became the third single from *Blue Kentucky Girl*, an album of bygone country sounds that she cut in her living room. Soon she took the even more radical step of recording an acoustic bluegrass album, but with positive critical and public response, in the mid-'80s she moved to Nashville and became a respected member of the country crowd.

Dolly, of course, had come up through the ranks, achieving fame as Porter Wagoner's singing partner. By the late '70s, she had gone solo to move herself closer to the pop mainstream. On the set of *9 to 5*, her first movie, co-starring Jane Fonda and Lily Tomlin, she became bored and wrote what would become the movie's title song.

After *9 to 5* topped the singles charts, Parton put out a whole album of

songs with working frames, and **But You Know I Love You** came from that. The song had first been done as a pop single in 1969 by Kenny Rogers and the First Edition, but Bill Anderson turned it into a country hit later that year. Dolly reinterpreted it as a song about the pressures put on a relationship by work-related travel. Her remake was produced by Mike Post, better known as the man who made hit singles out of his theme songs for TV's *Rockford Files* and *Hill Street Blues* (he also did music for *Magnus P.I.* and *L.A. Law*). Like Harris, Parton worked with, rather than for, her producer to get the sound she wanted.

John Moffat, a former Indianapolis ad exec who moved to Nashville in 1979 after winning a Kentucky Fried Chicken song-writing contest, was one of the hot new writers of the post-Urban Cowboy era. His co-writer, Michael Heeny, had come up with the idea for the chorus of **Still Doin' Time**, but it was Moffat who gave the tune its verses and honky-tonk prison imagery. George Jones was no stranger to a drinking song—it would be 1983 before he whipped his own addictions—and *Still Doin' Time* put him back on top for the

first time since *He Stopped Loving Her Today* won him virtually every award being given out in 1980.

Moffat also penned **How Blue** for George Strait, but producer Harold Shedd intercepted it for Reba McEntire. She was reluctant to record the song, which was written from a man's point of view, but after sleeping on it overnight, she changed one word and took it into the studio.

Strait himself was not hurting for hits; the "blue" song he scored with instead of *How Blue* was **Am I Blue**. The No. 1 hit was written by newcomer David Chamberlain, who had grown up in Fort Worth, the cradle of Western swing, at a time when Strait was into his swingiest period. John Anderson's **Black Sheep** came from unlikely sources—actor Danny Dast and maverick filmmaker Robert Altman, then best known for Nashville—but it played into the singer's outsider image.

Merle Haggard's **I Think I'll Just Stay Here and Drink** was the result of repeated requests from his record company for a hat song. But the idea came after a friend turned down Hag's telephone invitation to come visit by air-

ring the sentence that became the title phrase. At four and a half minutes, and with several extended instrumental breaks, the single reflected Haggard's own swing tendencies, and it became his first No. 1 in four years.

Mickey Gilley had a similar success. He recorded **Fool for Your Love** against his will, mainly because he (wisely) trusted his producer Jim Ed Norman. The song—written by Don Singleton of Stylo, the Memphis band that backed Gilley's divet partner Charly McClain—became Mickey's ninth No. 1 in ten tries with Brown. Johnny Lee, who fronted the house band at the infamous Gilley's honky-tonk and often doubled as Mickey's touring partner, continued to enjoy his own Urban Cowboy boom with hits like **Hey Bartender**.

I've Been Around Enough to Know was the long-sought image-buster for John Schneider, best known as Bo Duke in the television series *The Dukes of Hazard*. Schneider considered himself a serious country singer unable to shake the teen-idol shackles of his TV show; finally, he turned to producer Jimmy Bowen to help him craft a more adult sound. This Bob McDill-Dickey Lee

tune had been done (partly in French) in 1975 by Cajun singer-accordionist Jo-El Sonnier. To counter Schneider's image problems, Bowen had MCA ship the record to radio stations with no artist identification. Only three programmers recognized the singer as Schneider (the most common guess was Strait), and it turned out to be John's first No. 1 single.

Holly Dunn also went to the top with **Are You Ever Gonna Love Me**, which she wrote, as usual, with her brother Chris Waters (who also helped her produce) and Tom Shapiro. Because it was her first release since moving to Warner Bros. after her initial label, MTM, folded, Dunn was attempting something uptempo and positive. But she also worried that the song might sound too middle-of-the-road for country fans.

Alabama took the vocal-group sound to new heights with material like Ronnie Rogers' **Dixieland Delight**. Rogers was jeeping down a backwoods Tennessee road when the first two lines came to him, and he wrote half the song then and there. But he got stuck and couldn't finish it until days later, when he was taking a fresh-air break during

a song-writing session and saw the white-tailed buck, red-tailed hawk, groundhog and bullfrog that all become part of the lyric. He made a simple demo, and Alabama, never a group to refuse a tune praising the South, turned it into a full-blown harmony production with trademark fiddle break.

John Scott Sherrill, who was no Nancy Reagan fan, conceived *Just Say Yes* as a goof to belittle the First Lady's anti-drug slogan. His label, aware of the tune's origins, wanted to call it *Do You Love Me* instead, but Sherrill held fast, explaining he wasn't pro-drugs, just anti-Nancy. They eventually compromised, and Highway 101 released the single under the title **(Do You Love Me) Just Say Yes**.

The O'Kanes were an unrelated pair of Tree Publishing writers who helped each other with demos and then began writing and singing together. **Can't Stop My Heart from Loving You** was rejected all over Nashville as too simple—after all, it had only one chord until the very last line—but when the two men finally landed a deal, the sparse arrangement and repetitive hook proved that they knew what they were doing all

along. With their catchy **Crazy over You** debut, Foster and Lloyd helped the O'Kanes re-establish male duos.

Last Thing I Needed First Thing This Morning helped Willie Nelson prove he still had a way with catchy wordplay. After two straight chart-toppers, poor Randy Travis had to settle for No. 2 with **No Place like Home**, but he promptly launched a new streak of No. 1s with the follow-up *Forever and Ever, Amen*. Meanwhile, Tanya Tucker's **I'll Come Back as Another Woman** signaled a rebirth of her fortunes. It was the third in a new string of hits that began two-and-a-half years after she underwent drug rehab, and Tanya hasn't slowed down since.

—John Mortenson

DISCOGRAPHY

*†*Indicates Highest Billboard country chart position

1. Am I Blue George Strait • Music and lyrics by David Chamberlain. MCA Music, Inc. ASCAP. MCA 23165 (1987). © 1987 MCA Records, Inc. No. 1[†]

2. Free Bird Johnny Lee • Music and lyrics by Floyd Dunson. © Camino Music Pub. BBE Full Music 39603 (1983). © 1983 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2[†]

3. Do You Love Me) Just Say Yes Highway 101 • Music and lyrics by Scotty D'Pace, John Stewart and Bruce Robbins. American Made Music/Telle Big Town Music/Old Wolf Music. BBE, Carry Rock Music Ltd./Taurus Music Corp. ASCAP. Warner 27067 (1988). © 1988 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2[†]

4. I'll Come Back as Another Woman Tonya Turner • Music and lyrics by Richard Coppen and Ken Robbins. Let There Be Music c/o Southern Music Group USA, ASCAP, J. Irving Music, Inc. BM. Capitol 2632 (1987). © 1986 Liberty Records. Country Liberty Records, under license from CBS Special Markets. No. 2[†]

5. She Don't Stop That Anymore John Curley • Music and lyrics by Benny Brackman. Sony Cross Keys Publishing Co., Inc. ASCAP. RCA 4121 (1982). © 1980 MCA Records, Inc. No. 2[†]

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7. How Blue Tabu Limbert • Music and lyrics by John F. Albert. Casablanca Music Publishing, Inc. BM. RCA 22628 (1982). © 1984 MCA Records, Inc. No. 1[†]

8. I Think I'll Just Stay Here and Drink Merle Haggard • Music and lyrics by Merle Haggard. Shady Tree Music, Inc. BM. MCA 21012 (1981). © 1980 MCA Records, Inc. No. 1[†]

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14. My Baby's Got Good Timing Don Pease • Music and lyrics by Don Pease and Bob McNeil. First Pig Music/Black S Ball Music Co./Kanger-Bob Music c/o The Wolf Music Group. BM. BM. America 2242 (1983). © 1982 Liberty Records. Country Heavy Records, under license from CMAA Special Markets. No. 2[†]

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16. No Place Like Home Family Ties • Music and lyrics by Paul Christoff. *Sound! Music/Screen* (Curb-GAR Music, Inc., BM, Warner 26025 (1992). © 1992 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2*

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19. Black Sheep John Anderson • Music and lyrics by Donald S. Dorst and Robert Abner. *All Gullies Music Corp./Algon Music Corp./John Anderson Music Co., Inc.* BM, Warner 26497 (1992). © 1992 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2*

20. Crazy over You Foster and Lloyd • Music and lyrics by William Foster and Bill Lloyd. *BMG Songs, Inc./Mackinac Music, ASCAP, Corvus-BMG Music Publishing Co., Inc./Blug Fe Corp Music*. BM, RCA 2012 (1992). © 1992 BMG Music. Courtesy of the RCA Records label, under license from BMG Direct Marketing, Inc. No. 4*

21. But You Know I Love You Dolly Parton • Music and lyrics by Mike Satlo. *TED Drown Music, Inc.* BM, RCA 22292 (1991). © 1990 BMG Music. Courtesy of the RCA Records label, under license from BMG Direct Marketing, Inc. No. 1*

22. Beaches Still Waters Emmylou Harris • Music and lyrics by Dallas Frazier. *AcidRain Music, Inc.* BM, Warner 29143 (1992). © 1979 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2*



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Highway 101

